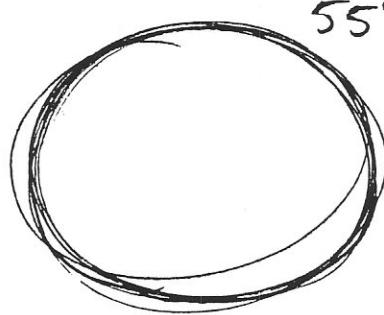
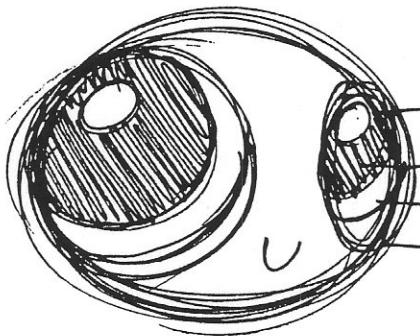


THE POWERPUFF HEAD



55° ellipse
— go buy one

EYES

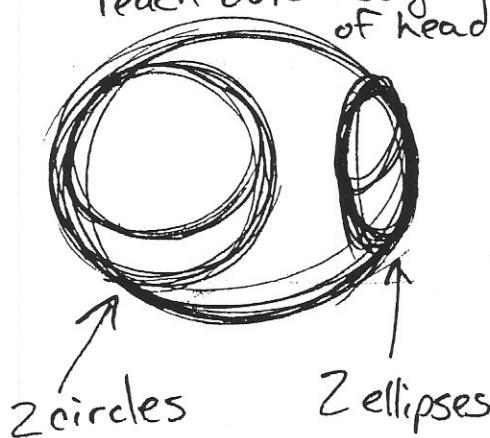


highlight → smallest part, indicates eye direction
always whole
pupil → largest part
iris → small stripe
white → usually very little of this,
but not always depending on
eye direction

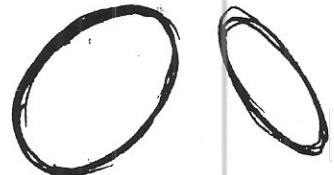
powerpuff eyes are circles, but if you look at them as graphic shapes within themselves, they are ellipses

3/4 view

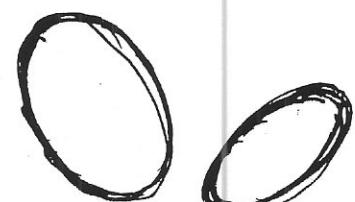
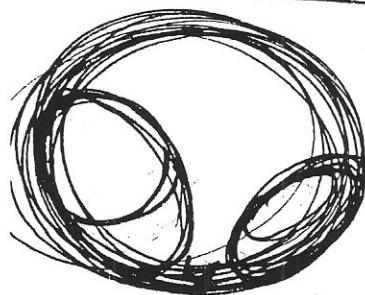
tip: eyes always reach outer edge of head



looking up

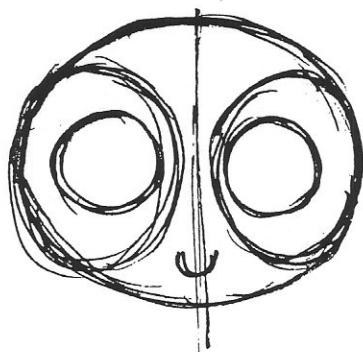


looking down

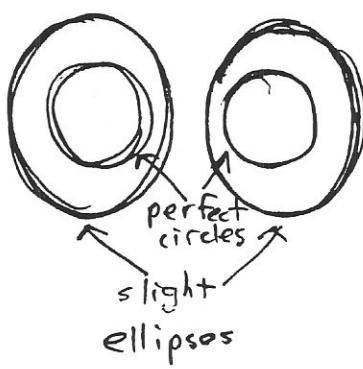


* notice how when eyes are separated from head, they still define the form

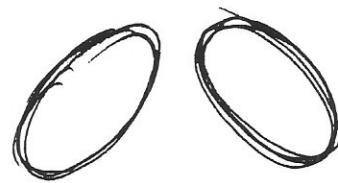
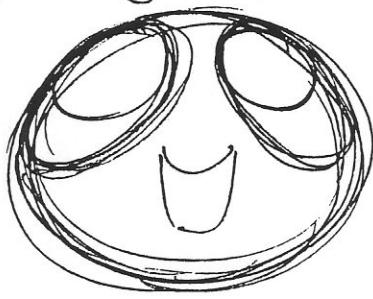
straight ahead



tip: mid line helps achieve symmetry

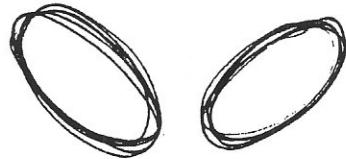


looking up



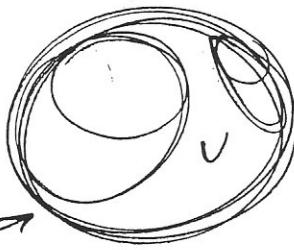
*note —
the inner circles of
the eyes
are also
ellipses

looking down

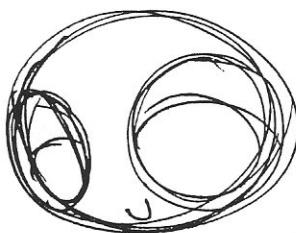


SUBTLER ANGLES

UP



DOWN



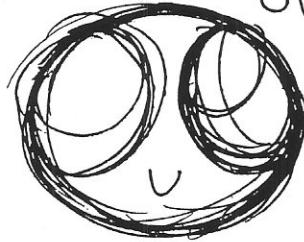
DOWN



UP



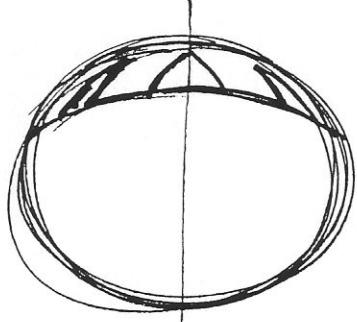
UP



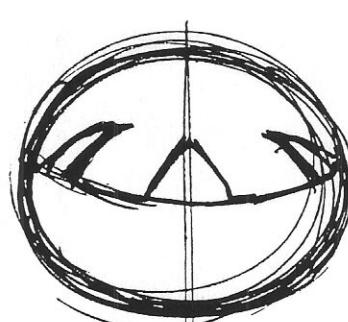
still ellipses,
but less extreme.
You'll want to use
angles like these
more often.

HAIRLINE (Blossom & Buttercup)

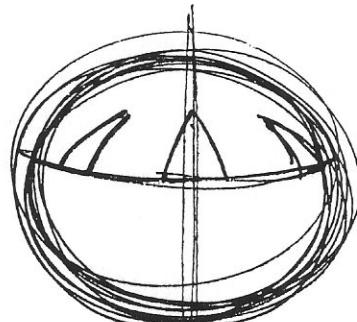
- also helps define the form



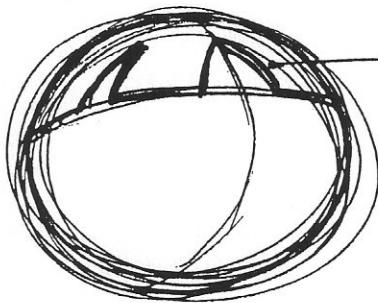
straight on



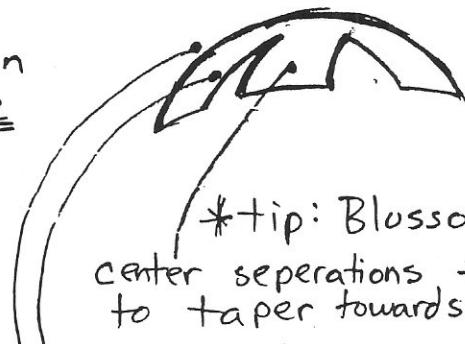
extreme down



slightly down



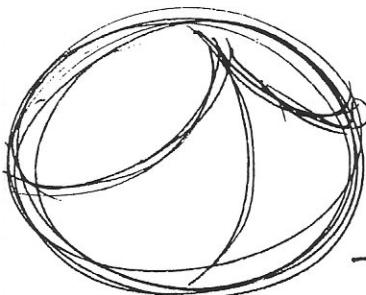
lines that indicate separation in bangs curve to define form



*tip: Blossom's center separations tend to taper towards top of head
inner line of outer separation tends to mimic outside line of head

(Bubbles)

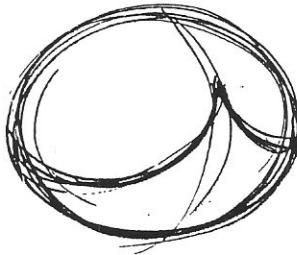
- her hairline also defines the form, but differently.
Think of her separations as ellipses as with the eyes



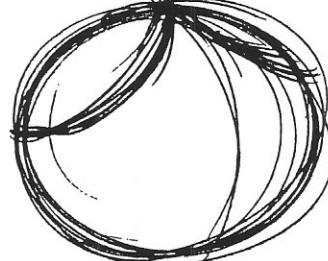
Straight on



2 ellipses

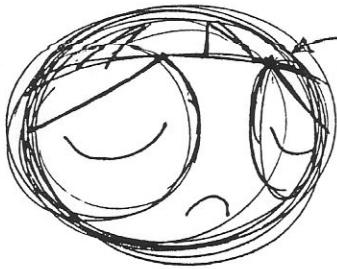


DOWN

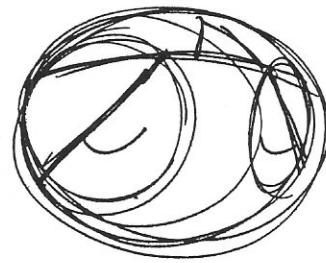


UP

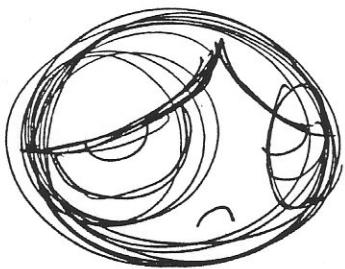
sad



sad brow
meets eye line
to make a point
that directly touches
the hair line

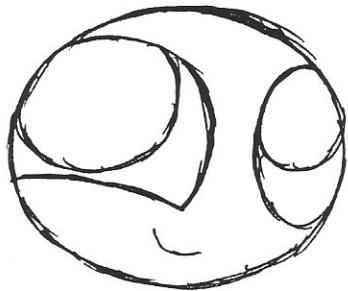


DON'T
angle the brow
line too harshly

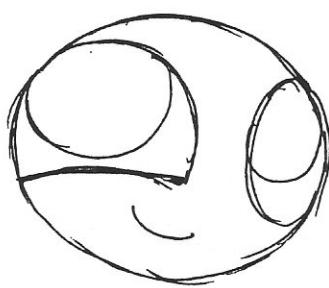


BUBBLES
never has sad
brows. Manipulate
her hair line to
create the sad
eye shape

Cheeks - some expressions may call for a cheek pinch

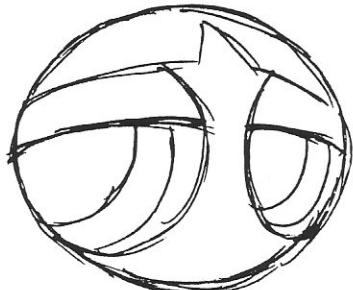


Make sure the cheek
helps define the 3-D
form of the head

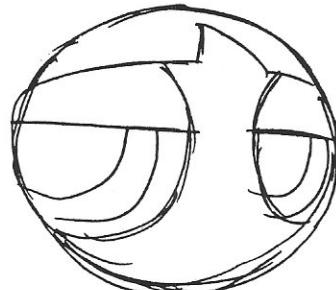


.... don't flatten
it out!

eyelids



again, use the eyelids
to define the form ...



... not flatten
it out

* note: cheeks & eyelids

are exceptions. Don't
overuse them.



... you can really
see how it works
in a down shot

POWERPUFF BODIES

Yes, the Powerpuff girls are very graphic. They work well as 2-dimensional characters. But they have VOLUME and shape. They work just as well in 3-D.....

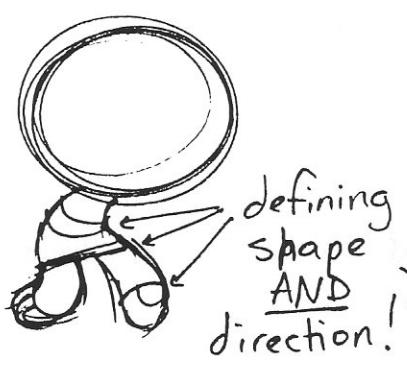


body is basically
a triangle ...



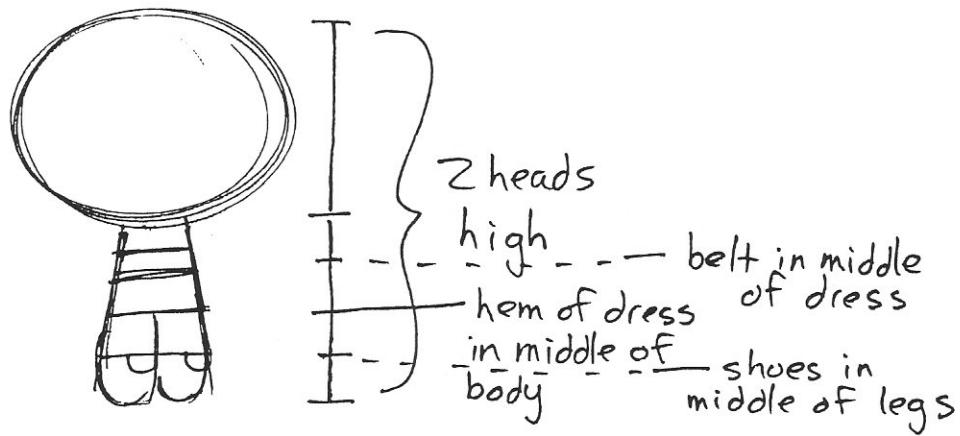
... but from other
angles it is a cone

*note how the lines of
the belt, hem of dress
and shoes define the
round, conical shape of body.
Basically, this is the most
important thing to keep in
mind when drawing the girls!



*the cone of the
girls' bodies is
flexible, so these
defining lines can
go in different
directions

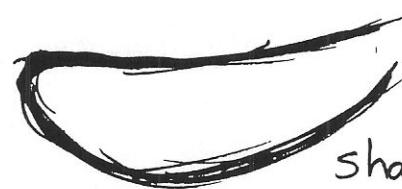
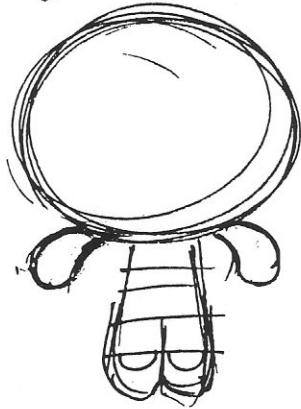
The proportions of the body



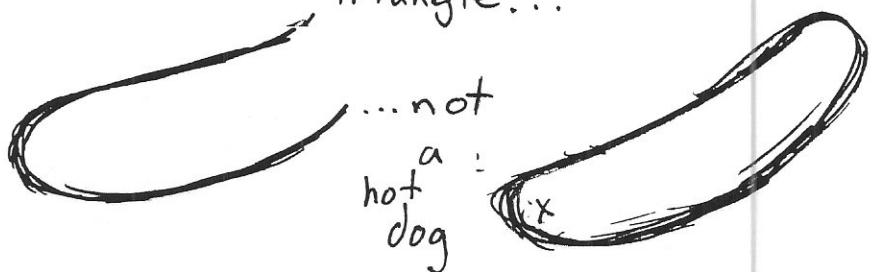
..... this is the general idea, but it's always changing. Basically these are the proportions to keep in mind, but the most important thing is the individual drawing, and if it looks better to alter the proportions slightly, then do it!

POWER PUFF LIMBS

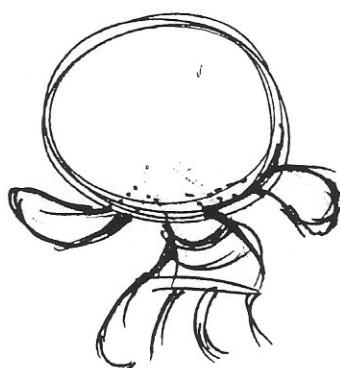
ARMS



shaped
reminiscent of
triangle...

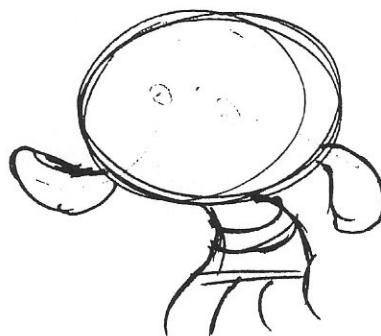


...not
a
hot
dog

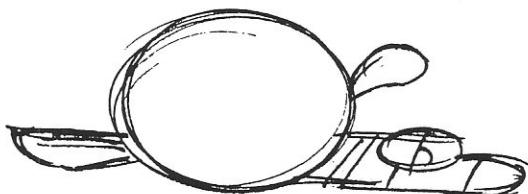


YES!

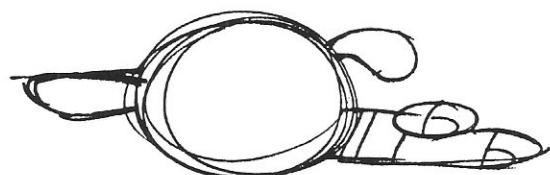
remember that
the arms are
supposed to be
attached to the
body.... make
sure they're
pointing in
that direction....



NO!

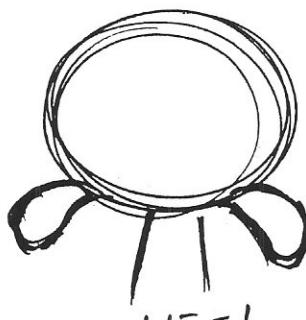


YES!

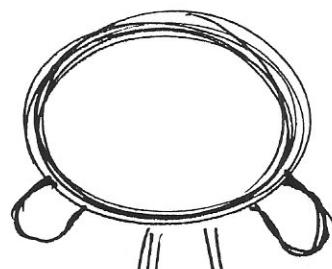


NO!

be sure the arms
taper in as they
get close to the
body ...

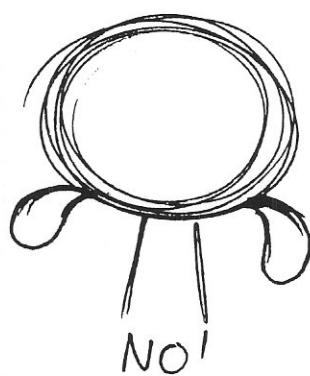


YES!



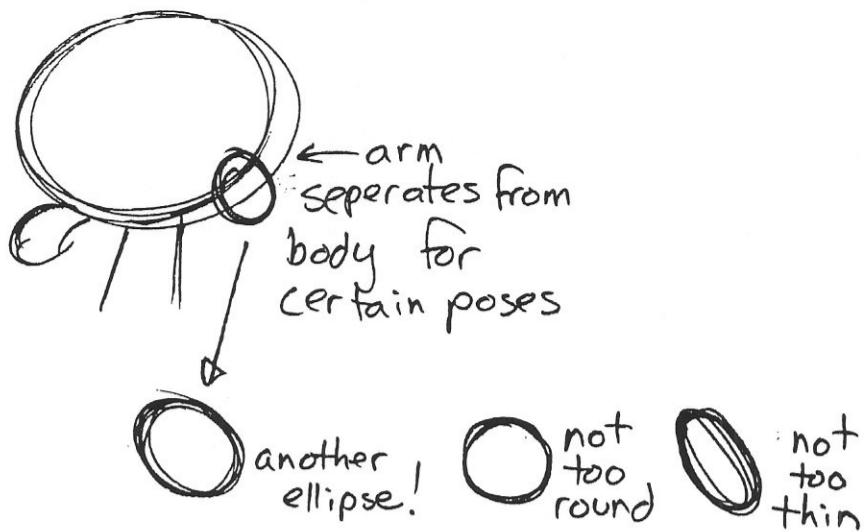
NO!

.... but not
too much!

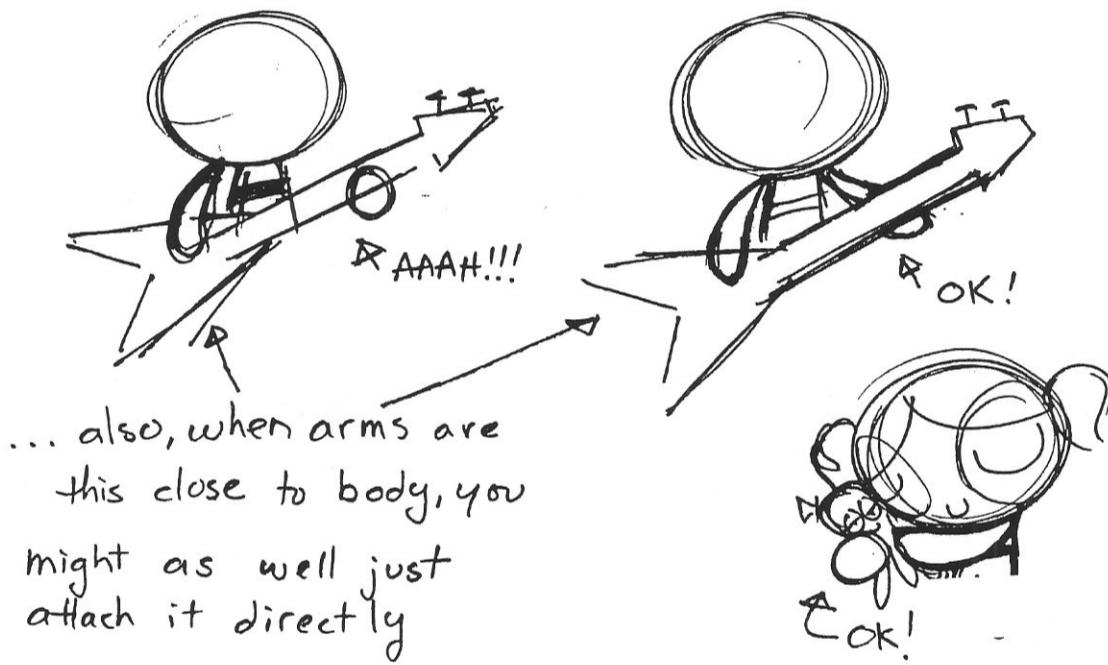


NO!

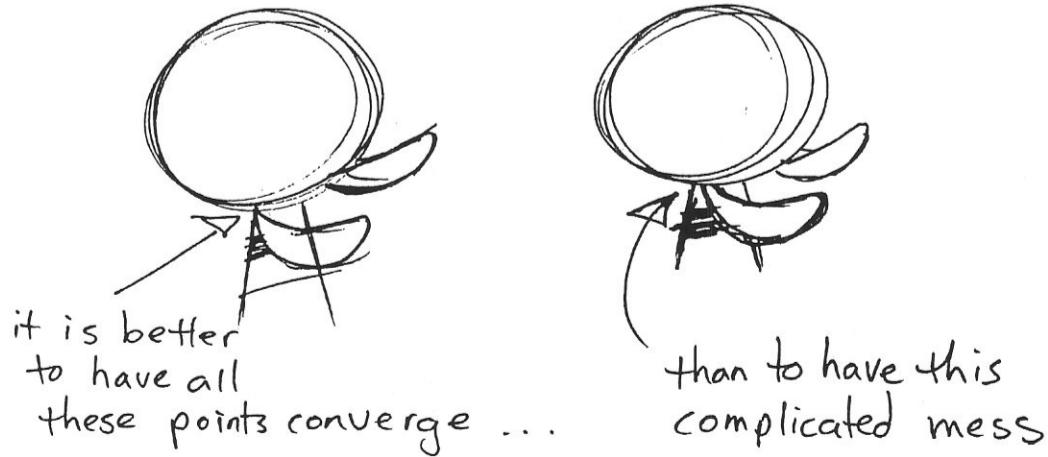
arm tricks & cheats



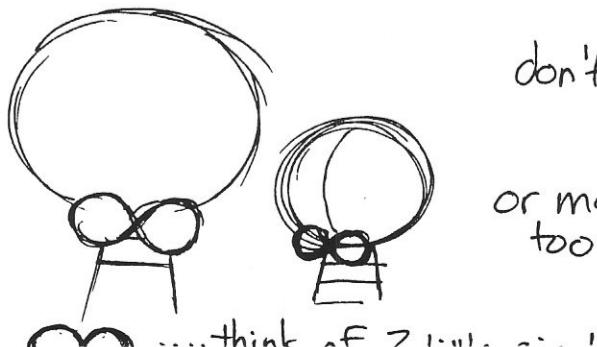
...but do not separate if the illusion of attachment is not there...



remember to keep things as simple as possible



Crossed arms
form a figure
8
from every angle

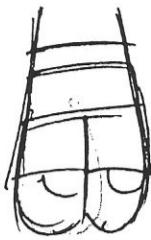


don't overlap... or too Complicated
or make toothin...



legs

....the length of the legs vary with the pose

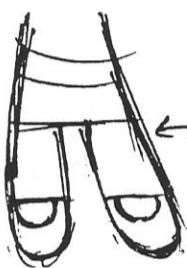


& short

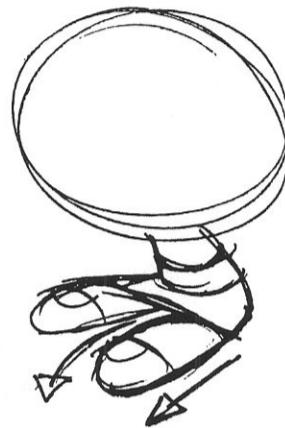


longer for action poses

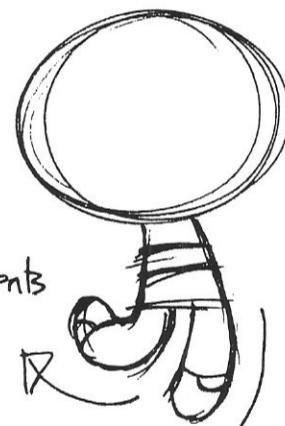
the legs taper, like the arms — but not as much



slight taper

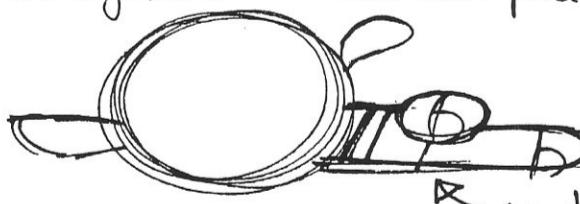


remember
straights against
curves



*note how
shoe defines
volume & complements
the direction
of the leg

the leg does call to be
straightened for certain poses



no taper

the direction
of each leg
should complin
each other for
flow



DON'T
make the legs
too long or
skinny (not as cut

leg tricks & cheats



....like the arm, the leg separates & becomes a new shape for certain poses

ellipse!

it is generally more appealing to keep the egg foot going in the same direction as the other

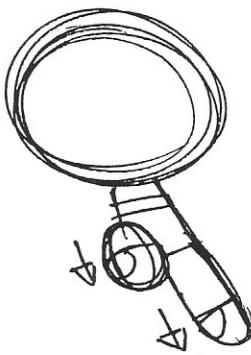


YES!

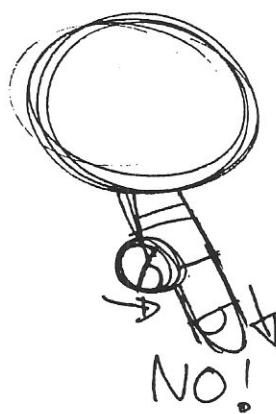


NO!

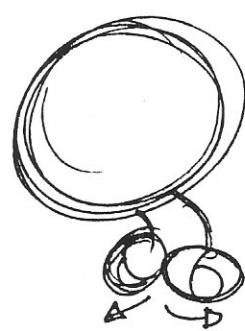
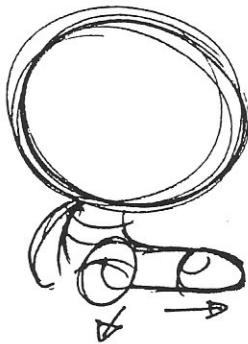
....this is way too distracting — it disrupts the flow of the pose



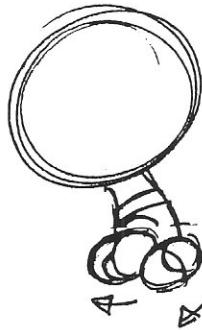
YES!



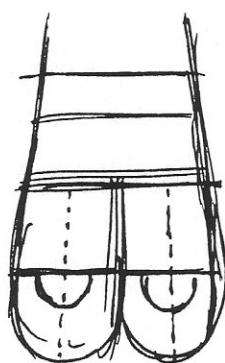
NO!



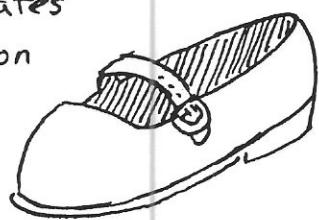
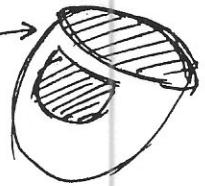
.... but variation in more subdued poses adds interest



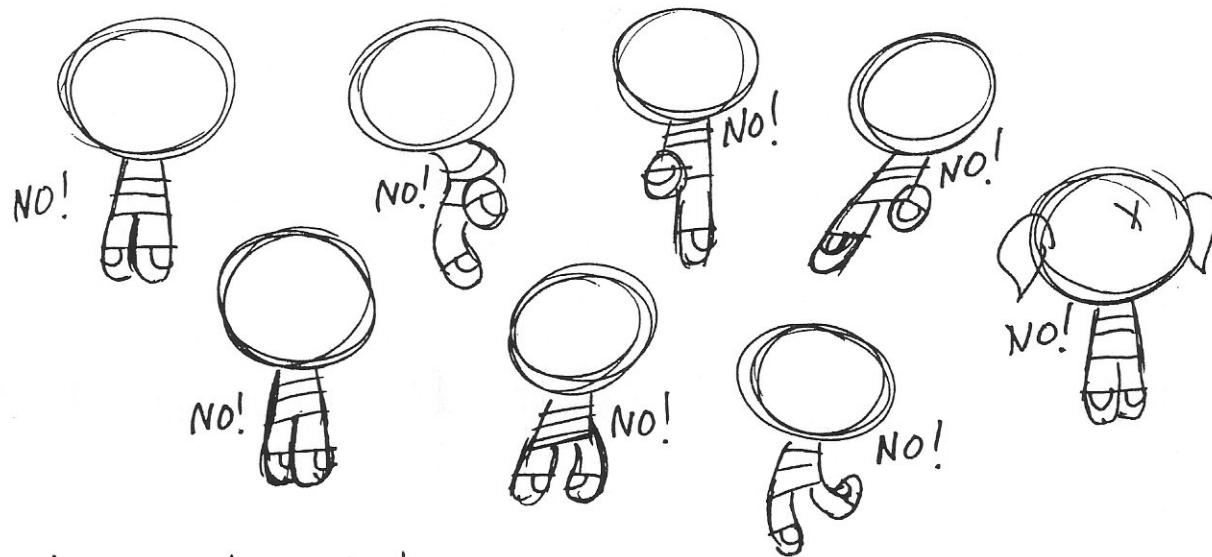
Shoes



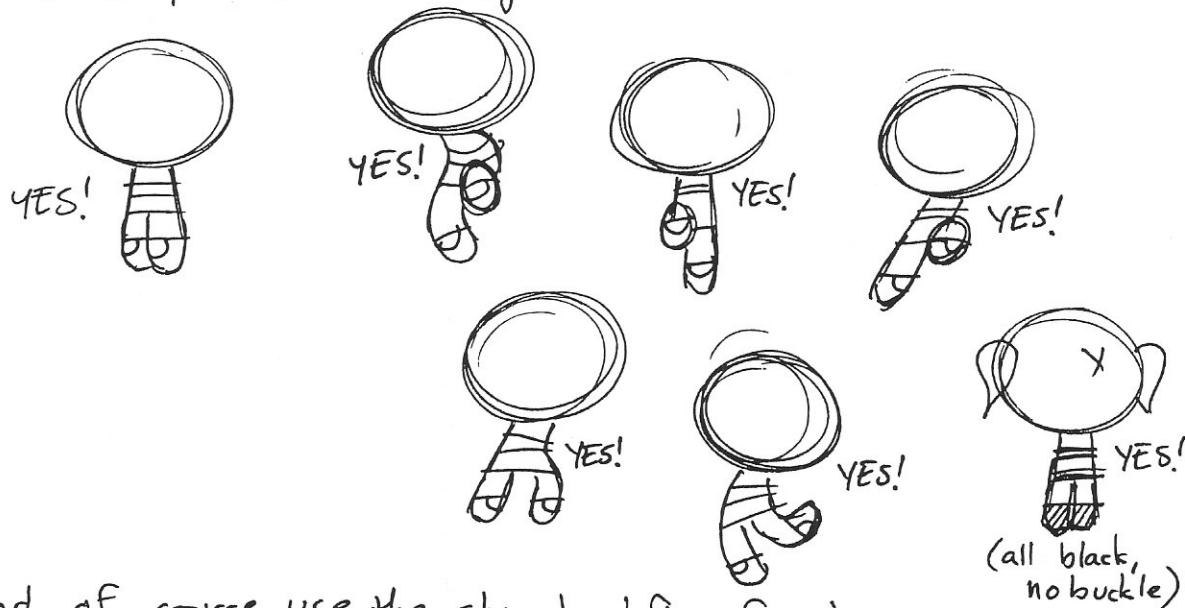
the girls' shoes are the classic little girl's patent leather Mary Jane shoes. The line at the top is the strap. The white shape in the center is the stocking. This shape is very important as it indicates the center of the leg and the direction the leg is twisting in.



with that in mind, consider why these look weird:



... and why these look right:



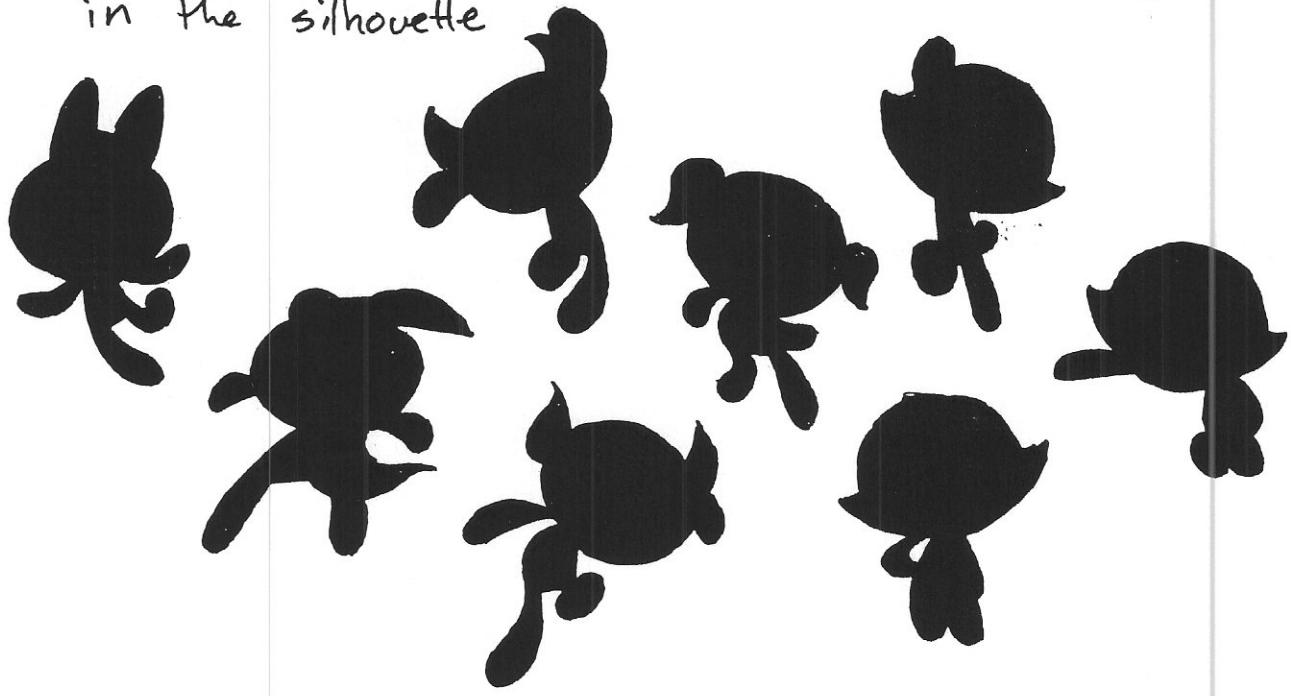
... and, of course, use the shoe to define form:



POSING

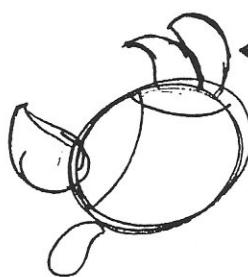
silhouette

the attitude, pose & direction should be perfectly clear in the silhouette



...these poses stand on their own with details and facial expressions. The limbs and smaller protrusions like bows and hair are independent of each other so that it is perfectly clear where everything is.

for instance....



← in this pose,
Bubbles' ponytail
& arm, tho touching,
are clear of
each other....

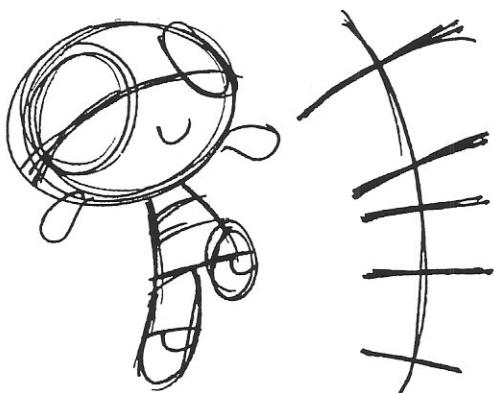
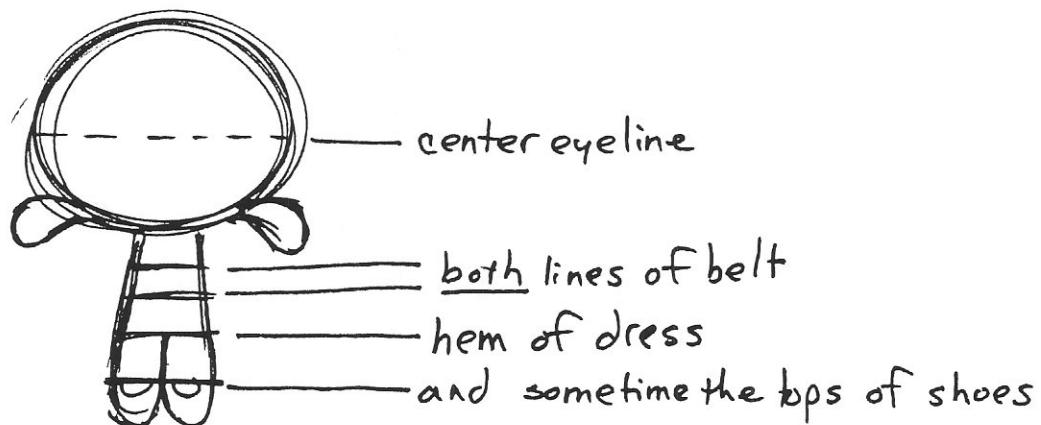
.... drawn like
this



...with ponytail
and arm over
lapping
makes for poor
silhouette



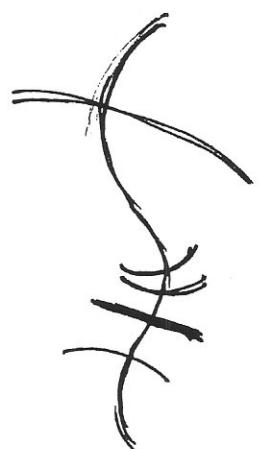
to help define and compliment the main line of action,
use these lateral axis points:



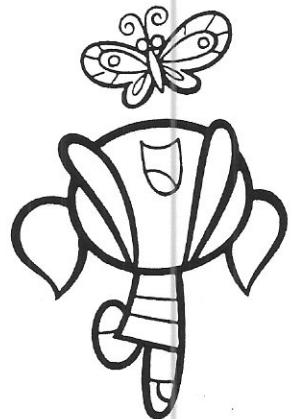
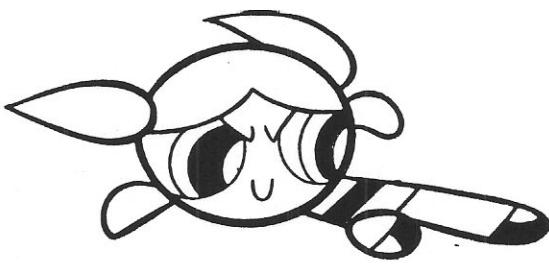
.... see how the direction
of each lateral line
compliments the curve
of the main line of
action!

* note especially how tapering
the belt serves this purpose.

.... and see
how they compliment
each curve
of this complicated
line of action



... other elements to use when complimenting the line of action are things like hair & bows

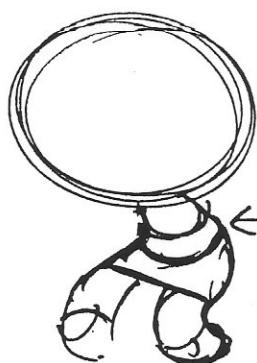


← in this drawing
the hair is the
main line of action!

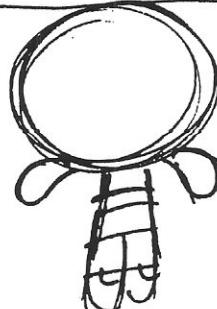
* also note how the hair defines the direction
of the movement in action poses (and also the
bow in Blossom's case.)

TIPS & TRICKS

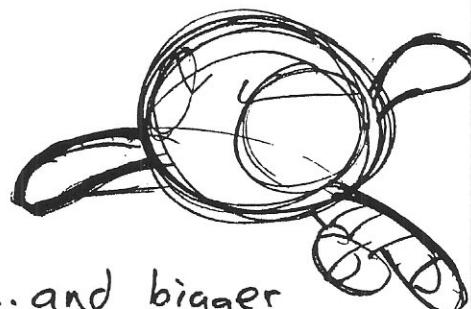
DO'S & DON'TS



really
wrap that
belt to
define form

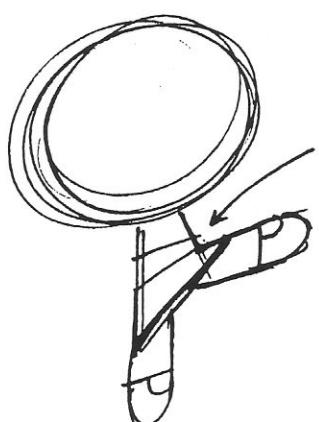


keep arms
small when
not in use...

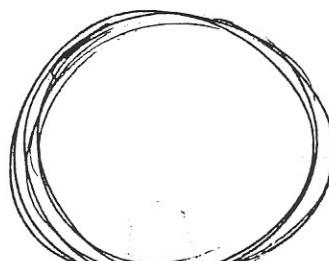


....and bigger
in action

* note how punching
arm is big and
other arm stays
small



angle at belt
when leg
is extended,
or when bending
at waist

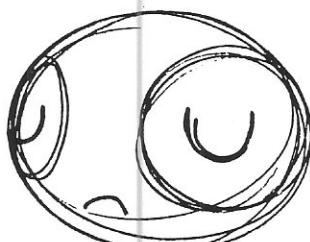


on extreme
downshots, you
can lose the top
color portion of the
dress to indicate
overlap & depth

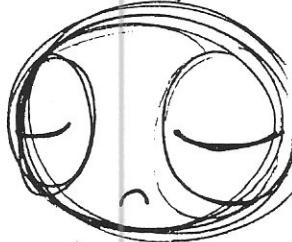
when eyes are
closed, keep clo-
sure lines rela-
tively wide



YES!



NO!



too straight



when looking forward,
girl's pupils should be
freestanding, looking
straight ahead....

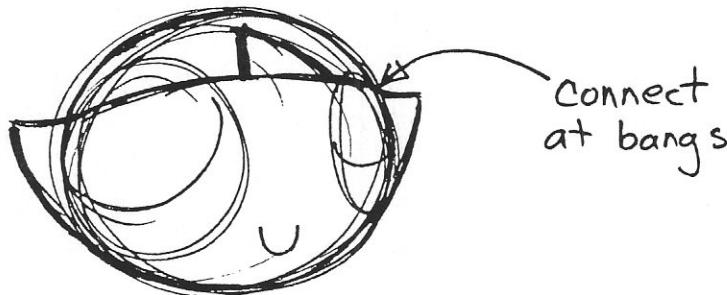


....not touching
the inner rims
of eyes, crosseyed

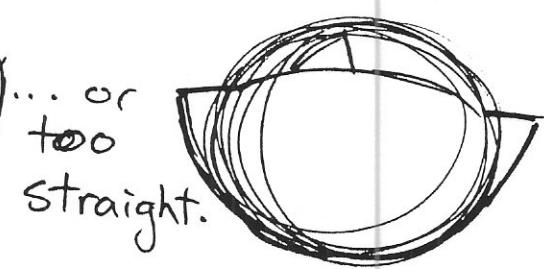
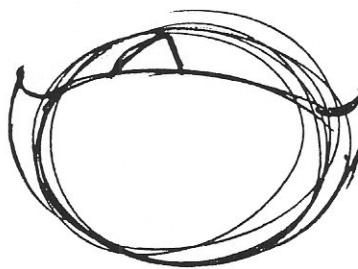
* PLUS! when drawing girls straight
ahead. ... also attention to keeping eyes symetric

BUTTERCUP

.... is pretty simple. The most important thing to look out for is her little hair flips.

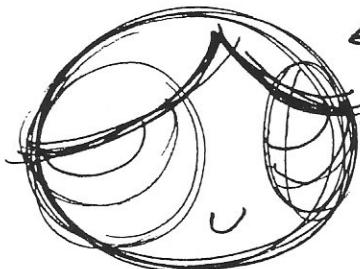


don't get
too flippy...

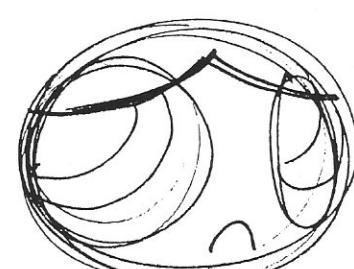


BUBBLES

.... as mentioned before, her hair part defines the shape of the head w/ 2 ellipses



keep center point high
and bottom point low to cover her eyes at an angle. This is what makes her so cute

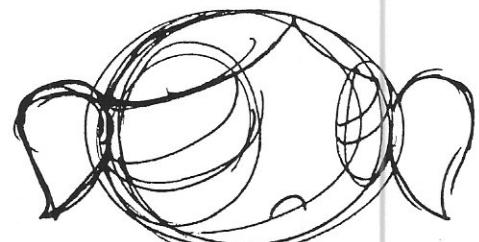


...not like this...



keep pigtails high & small
and make sure they connect to her hair

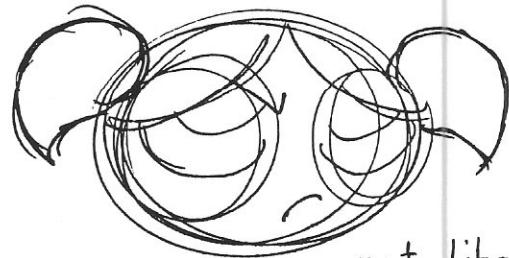
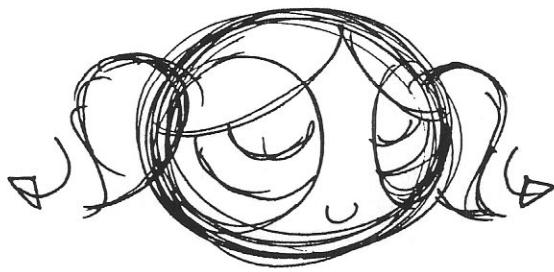
place far pigtail
slightly behind head
for depth



...not like this

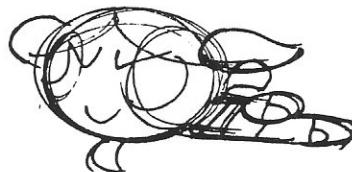
...and close pigtail
slightly in front
of head

when still, Bubbles' pigtails always curve out



....not like this

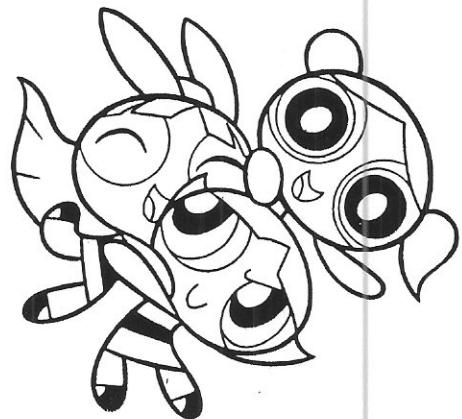
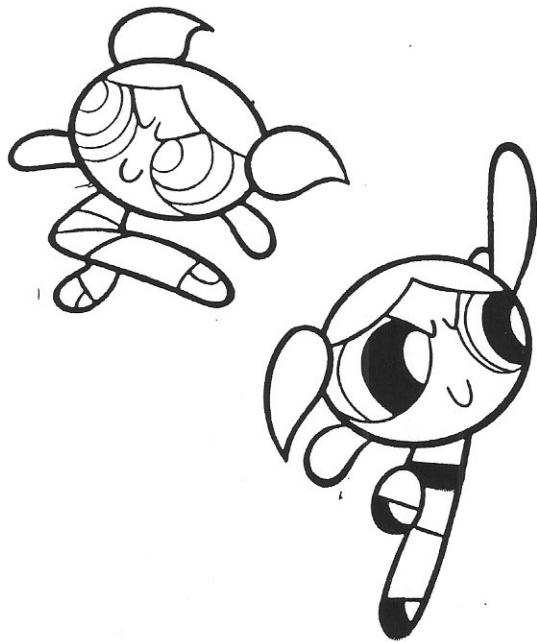
....but of course they move when she does



....and sometimes they keep
moving after she's stopped!

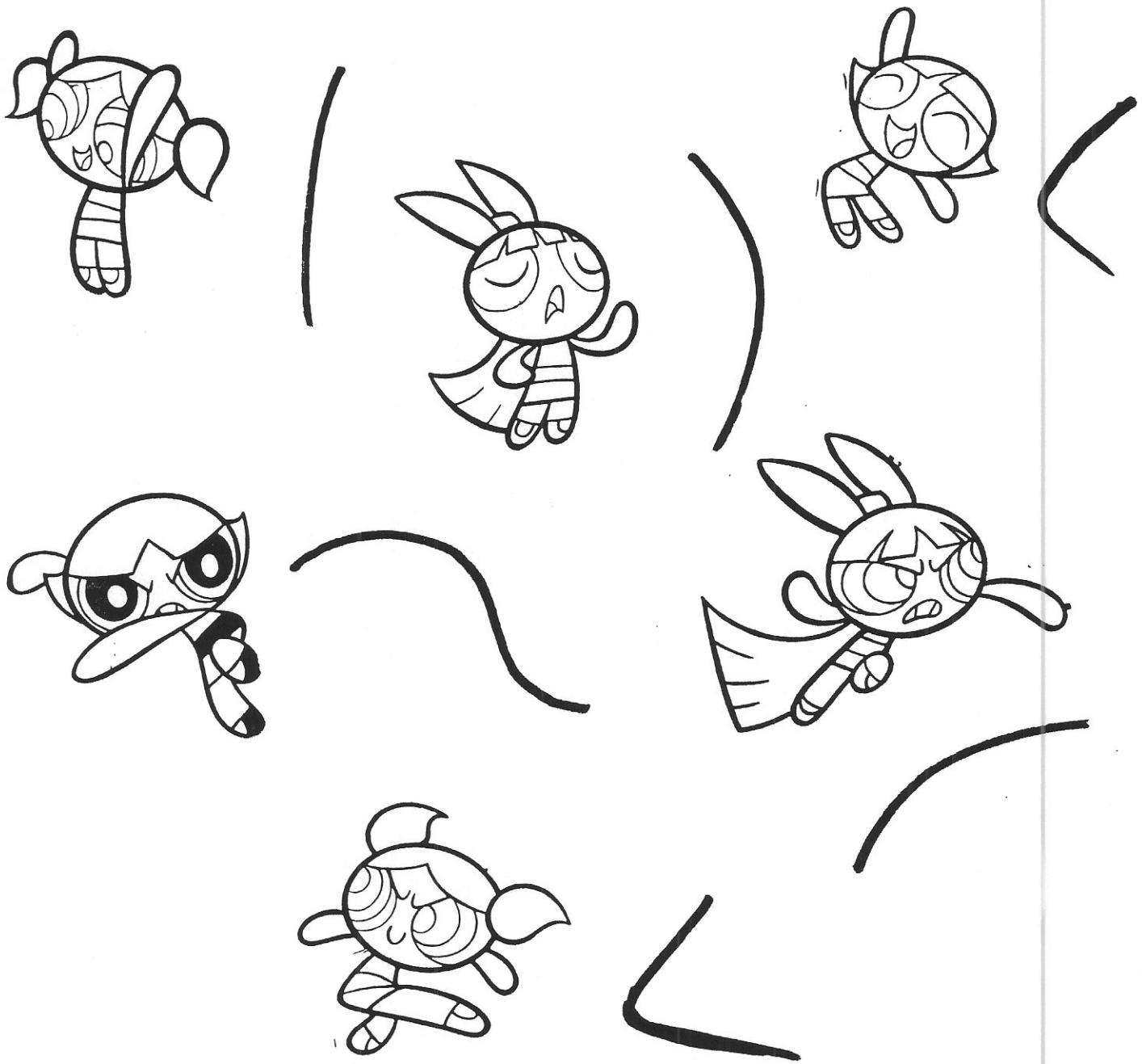


Use Bubbles' pigtails as tools to indicate
movement, and as a design element to compliment
the flow & direction of the pose



line of action

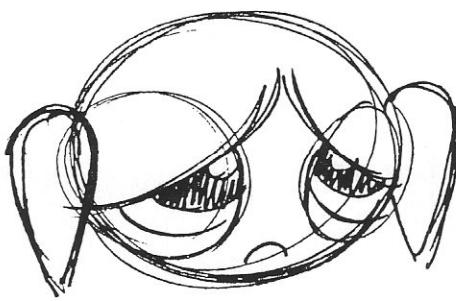
.... every pose follows one basic line that defines the action



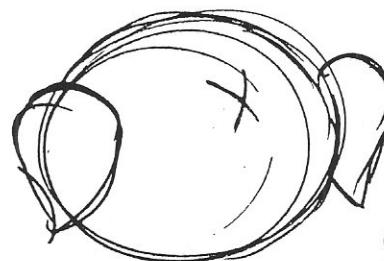
.... this line indicates the flow and direction of the pose – the simpler the line, the stronger the movement. Every other element of the drawing should compliment this line.

The girls arms often create a secondary line of action that always complements the main line of action.





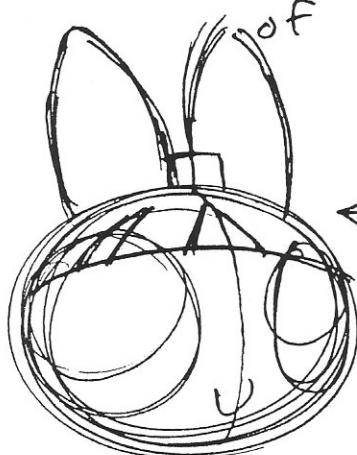
when Bubbles is sad, you need only to tilt her head down a little. Her hair over her eyes creates the perfect sad shape without adding brows. Also, her pigtails droop.



the back of Bubbles' head has a little X to indicate her part. It is curved slightly to define the shape.

BLOSSOM

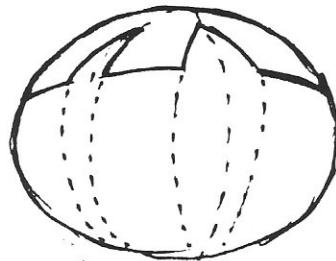
.... is the most complicated and most inviting of mistakes



the part in Blossom's hair and the knot in her bow line up with the center line of her face



her hair bow is generally wide, covering a good bit of the top of her head. The knot is square-ish, and the bows come to a rounded point



always, always, ALWAYS be sure the lines in her bangs define the shape of head.

*tip: keep the center part wide



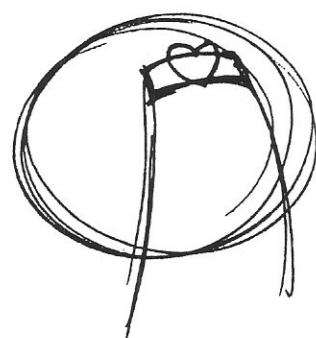
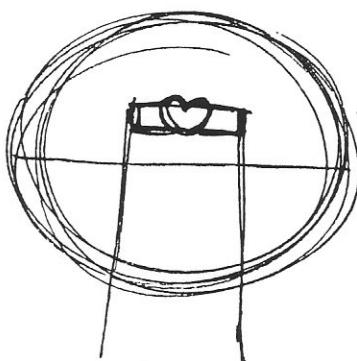
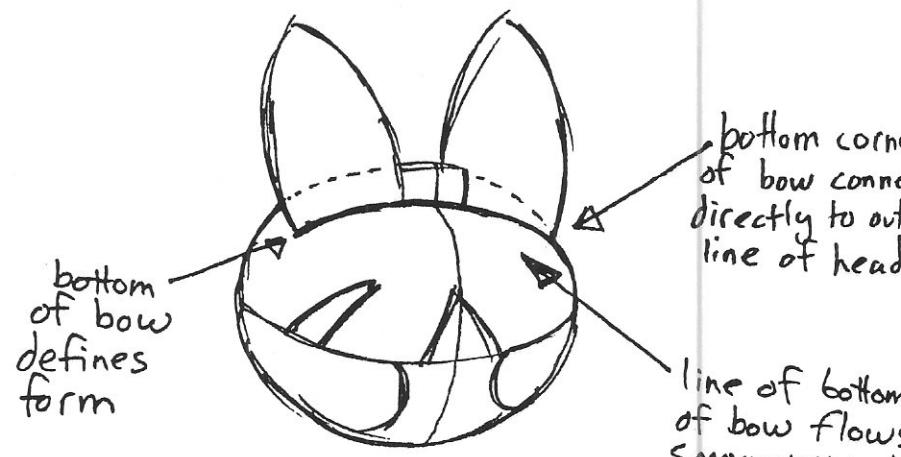
when looking down, DO NOT...



... shave off the sides!! watch out! this happens ALOT

* note: on 3/4 views, don't show the far part

there is a specific trick to drawing Blossom's bow when she is looking down. Look closely.....

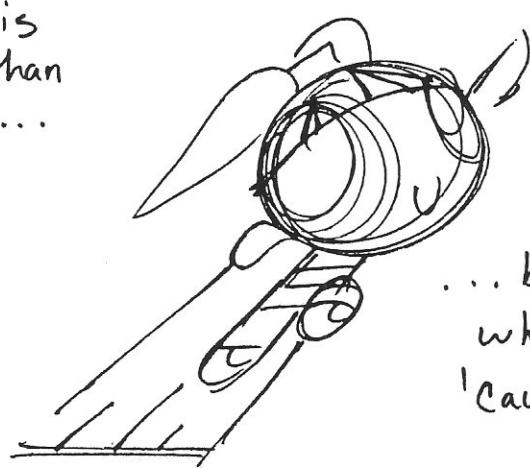


....make sure Blossom's hair always looks like it's coming out of her barrette!

keep her hair shapes VERY simple



....her hair is not longer than her body.....



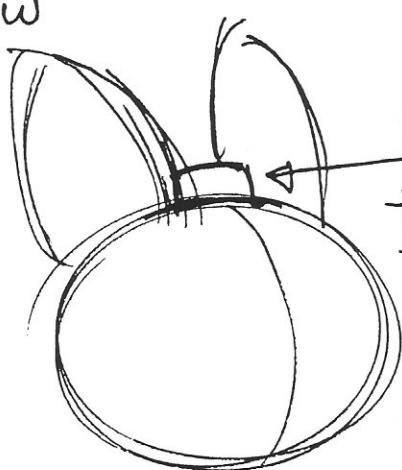
...but it can be when she's flying 'Cause that's more fun!

more hair treatments....



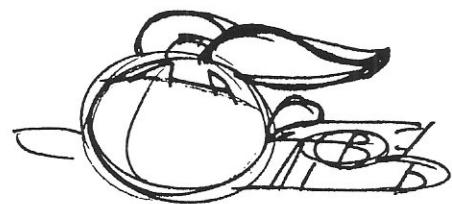
*note how the 3 lines
at the bottom of her
ponytail compliment
the curve (if there
is one) and taper
towards the barrette

bow

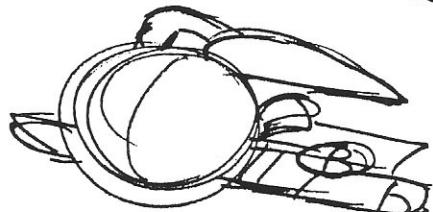


make sure
the top line of
the knot mimics
the top line
of Blossom's
head

when moving, keep the
bow shapes simple



...this curved
is acceptable



...as is this straighter sha,

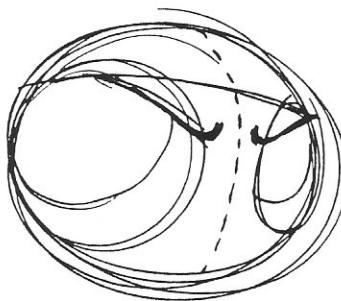


tip is
still curved

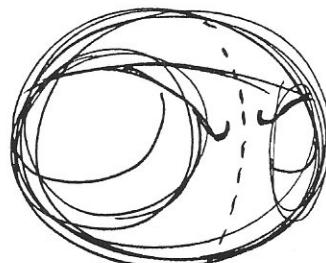
EXPRESSIONS

brows

mad

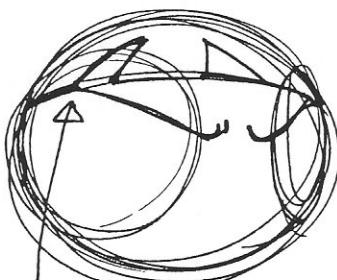


mad brows are evenly spaced on either side of the mid-line of the face. They are always right next to each other...



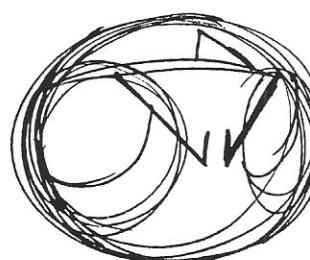
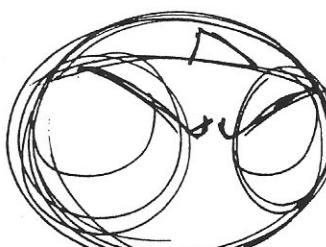
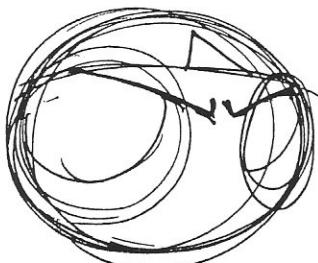
....not varied

there are many different ways to draw mad brows, often depending on the girl's hairline (there are specific rules for Blossom)



Blossom's brow
often connects
directly to the
furthest section but not always

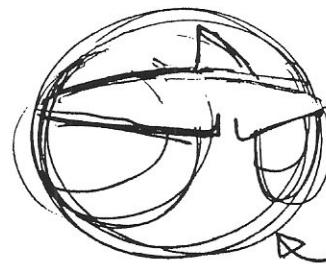
The angle of the mad brow changes the expression



very mad
- brows get
angular &
aggressive



you can bring
the bottom eye-
line up for a
squinting angry
eyes



make sure the
brow line always
reaches the hair-
line.

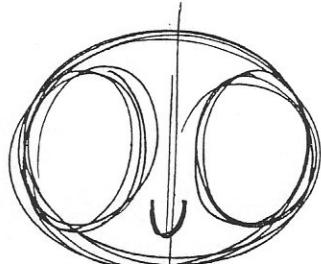
NEVER do this!



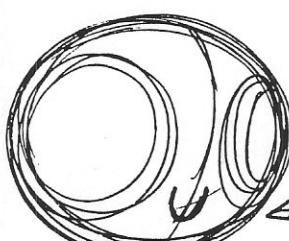
... one mad brow
can make a
thoughtful
expression

mouths

Powerpuff mouths are very simple, and, once again, always define the shape of the head



basic smile

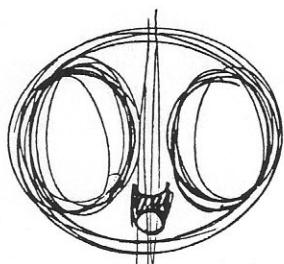


basic smile
3/4

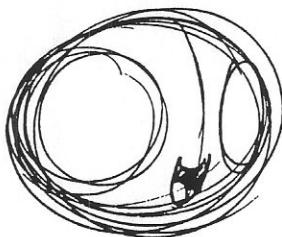


see how the tilt
defines the shape!

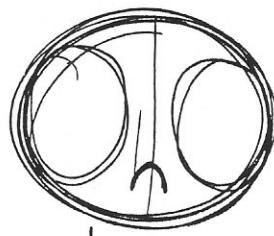
NO!
...unlike
this one



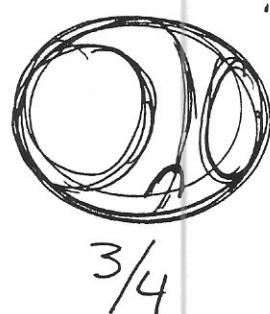
open smile
w/tongue



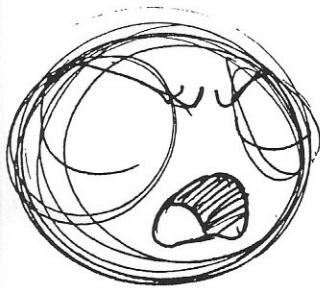
3/4



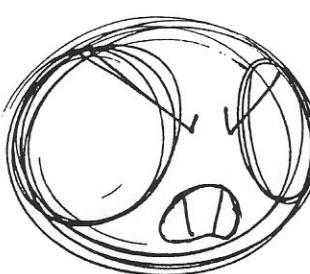
basic frown



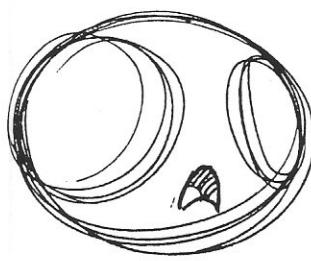
3/4



yelling
frown



gritting
teeth



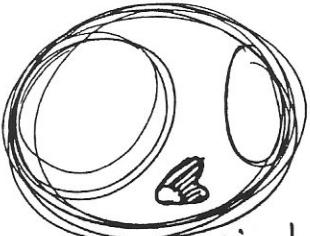
smaller
frowns
form points

.... see how the asymmetrical
shape of these frowns
define the 3/4 turn



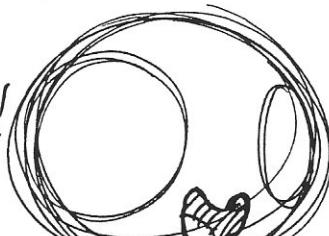
the mouth varies a lot, but there are
a few things you NEVER do

NO!



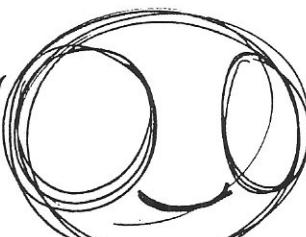
pinched
mouth

NO!



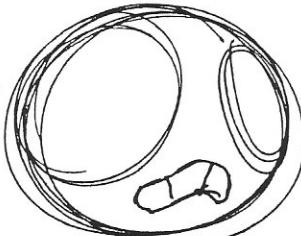
Open smile with
no points

NO!



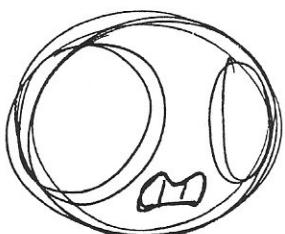
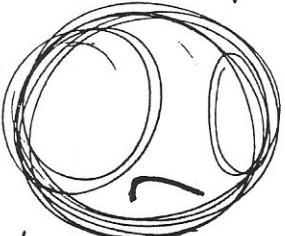
wide mouth

NO!



Complicated shapes & i...

NO!



NO!



NO!